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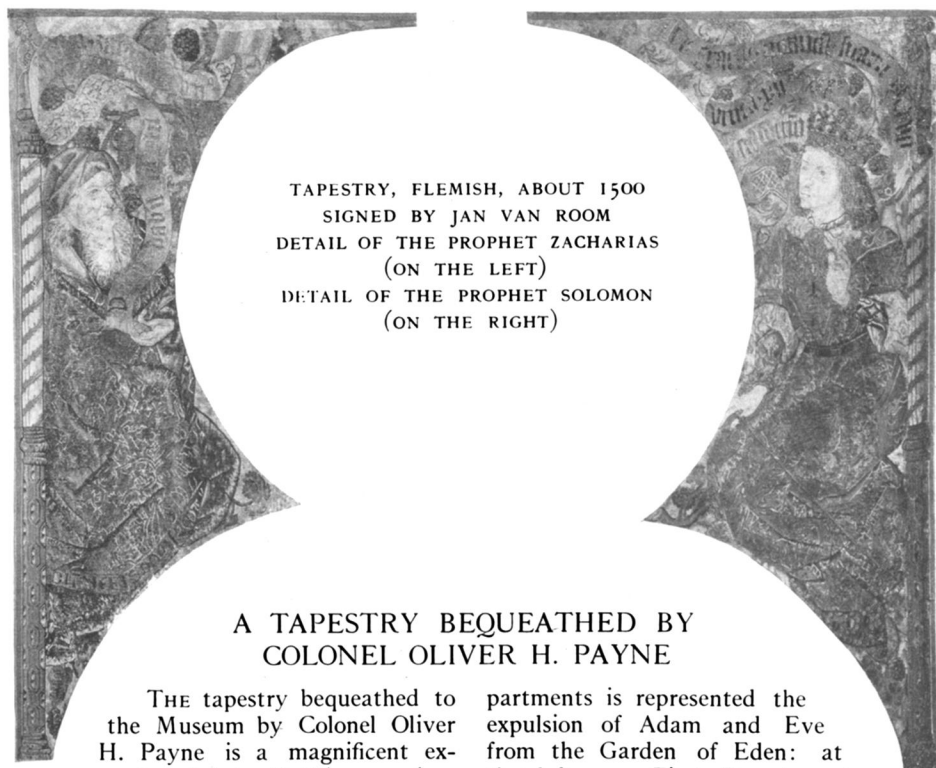
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TAPESTRY, FLEMISH, ABOUT 1500  
SIGNED BY JAN VAN ROOM  
DETAIL OF THE PROPHET ZACHARIAS  
(ON THE LEFT)  
DETAIL OF THE PROPHET SOLOMON  
(ON THE RIGHT)

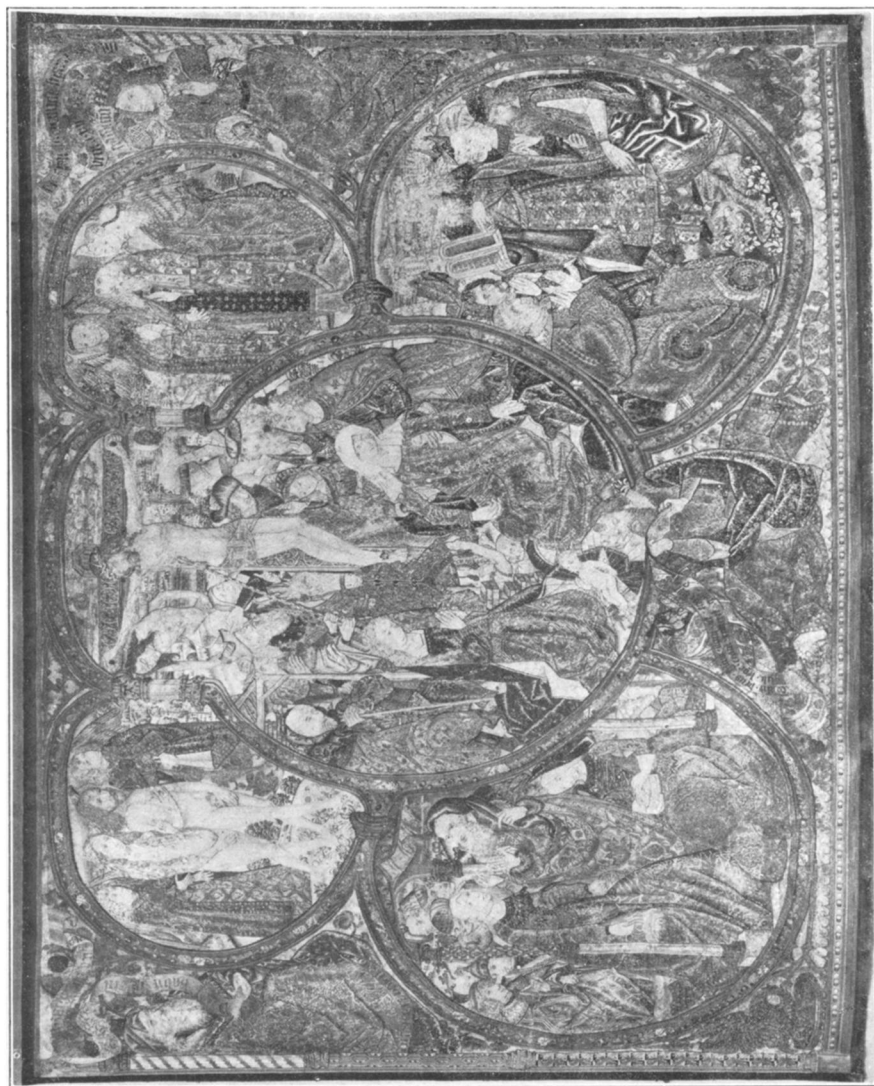
### A TAPESTRY BEQUEATHED BY COLONEL OLIVER H. PAYNE

THE tapestry bequeathed to the Museum by Colonel Oliver H. Payne is a magnificent example of late Gothic weaving, dating about 1500. In beauty of design and technical perfection the tapestry belongs to the same class as the celebrated Mazarin tapestry, for many years lent to the Museum by J. Pierpont Morgan and justly considered one of the greatest masterpieces of tapestry weaving. Our new tapestry, however, has the exceptional interest of being signed by Jan Van Room, also called Jan Van Brussel, who was painter to Margaret of Savoy, Regent of the Netherlands (1507-1530). The inscriptions will be discussed in a later article. The tapestry, measuring 10 feet 2 inches wide by 13 feet 5 inches long, was woven undoubtedly at Brussels. Gold and silver threads have been lavishly used in the weaving, and the sheen of the metal contributes its sumptuous effect to the strong but mellow harmonies of color.

As the illustration shows, a richly jeweled framework divides the tapestry into compartments. In the two upper com-

partments is represented the expulsion of Adam and Eve from the Garden of Eden: at the left, our First Parents; at the right, the Eternal Father attended by angels. Outside the framework, at the left, is a figure of the Prophet Zacharias, who carries a scroll inscribed: *Vinea dabit fructum suum* (The vine shall give her fruit), Zach. VII:12. Opposite Zacharias is the Prophet Solomon, whose scroll reads: *De fractu manum suarum plantavit vineam* (With the fruit of her hands she planteth a vineyard), Prov. XXX: 16. Either in process of mending, or through original carelessness, two of the reference numerals and one letter in the above inscriptions are incorrect. In the Solomon legend "fractu" should be "fructu," and the reference should be Proverbs XXXI, not XXX. In the Zacharias corner the reference should be VIII, not VII.

In the lower right-hand compartment Moses receives and displays the Tables of the Law. The subject represented in the corresponding compartment on the left is difficult to interpret; it is probable, how-



TAPESTRY, FLEMISH, ABOUT 1500, SIGNED BY JAN VAN ROOM

ever, that it represents the Visitation. Between these two compartments is the Apostle Saint Paul, who bears a scroll inscribed: *Misit Deus Filium suum ut eos qui sub lege erant redimeret* (God sent His own Son to redeem those who were under the Law), Gal. IV:4-5.

sition is so ordered that the Infant Christ lies at the foot of the cross. In the lower left-hand corner are a pelican and her young, and in the corresponding corner on the right, a lion with two cubs. The pelican was thought to revive her young at the end of three days, after having



TAPESTRY, FLEMISH, ABOUT 1500  
DETAIL: THE VISITATION (?)

Coming now to the central compartment, we find two scenes from the life of Christ. At the left is the Nativity, the Virgin kneeling in adoration of the newly born Child. In the center of the composition rises the cross upon which is the crucified Saviour. At the right of the cross is the fainting Virgin supported by Saint John. Intentionally, without doubt, the compo-

killed them, by opening her breast and sprinkling them with blood. The lioness was believed to give birth to lifeless cubs, which, after three days, were brought to life by the roaring of the lion or by his breathing in their mouths. The pelican and the lion are symbols of the Resurrection.<sup>1</sup>

<sup>1</sup>The pelican was also a symbol of Christ in the Sacrament of the Eucharist.

Any one at all familiar with mediaeval thought will realize that these scenes have not been chosen haphazardly, but must be read together as setting forth some great religious truth. The allegories, symbols, prefigurements, and other intellectual subtleties in which the mediaeval

The tree of the knowledge of good and evil has yielded its fruit, and for their disobedience God has penanced Adam and Eve. In His mercy God makes a covenant with His people, and on Mount Sinai Moses receives the Tables of the Law. When this does not avail, He sends "His own Son

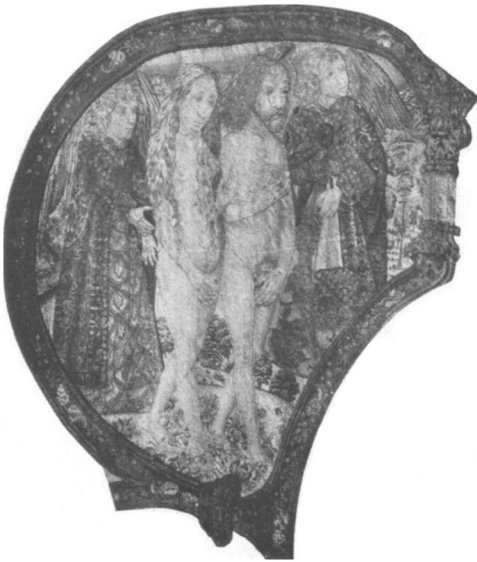


TAPESTRY, FLEMISH, ABOUT 1500  
DETAIL: MOSES AND THE TABLES OF THE LAW

mind delighted, are often difficult to read aright. In this preliminary note it would be rash, therefore, to advance anything more than a tentative interpretation of the subject of the Payne tapestry. It is evident, however, that in general, the subject is the Fall and Redemption of Mankind.

The story commences with the Fall.

to redeem those who were under the Law." Christ is prefigured by Moses, who gave the first laws to the Jews as Jesus gave the second, and by Adam, whose guilt was wiped out by Christ's atonement. The visit of the Virgin Mary to her kinswoman, Elizabeth, is fraught with mystic significance. Elizabeth, representing the tradition by which the past is linked with



DETAIL: THE EXPULSION OF ADAM AND  
EVE FROM THE GARDEN OF EDEN



DETAIL: GOD THE FATHER ATTENDED  
BY ANGELS



TAPESTRY, FLEMISH, ABOUT 1500  
DETAIL: THE APOSTLE SAINT PAUL



TAPESTRY, FLEMISH, ABOUT 1500  
DETAIL: THE NATIVITY AND THE CRUCIFIXION

the future, is the first of all earthly beings to bear verbal witness to the Incarnate God enshrined in the Virgin-Mother as in a living Ark of the Covenant. The Visitation serves as a connection between old and new, and the narrative enters upon a new chapter. The Saviour is born and

suffers on the Cross that mankind may be redeemed through the sacrifice of atonement. The resurrection is symbolized, as already explained, by the pelican and the lion. Thus, in scene, legend, and symbol is related the great drama of the Fall and Redemption of Mankind. J. B.

## ACCESSIONS AND NOTES

### MEMORIAL LOAN EXHIBITION.

A coming event of extreme interest and importance is the Memorial Loan Exhibition of the works of Albert Pinkham Ryder, which will take place in Gallery 25 beginning March 11. The plans are now complete and practically all the owners who have been approached have promised hearty coöperation. Therefore the success of the event is assured. About forty-five of Ryder's pictures will be shown, including all the best-known works and some others that have been rarely seen. As the entire output of his career is estimated by those who were in close touch with him at less than eighty paintings, our exhibition will comprise more than half of his works.

Ryder was unquestionably the most imaginative and poetic of our painters. His youthful works were marked by the imaginative aspect which he gave to the not unusual scenes that he then chose—views in a stable, a white horse belonging to his father, which he painted several times, and similar themes. After passing through this phase—a very beautiful one—his interest became more and more occupied in the delineation of his own fancies and dreams, which took shape with long labor on his little glistening panels. Beyond this rudimentary classification there is no sequence of development in his career. Each picture is a summit and stands by itself. He had a preference for sea views by moonlight, but every one of these has its own particular expression, which the sympathetic can discern. He had no desire for fame or gain. His art was the result of his need for self-expression, as natural as an involuntary function of the body, though it was laborious and uncertain. Before a picture by Ryçer I

think of a remark—due, I believe, to Gauguin—which is applicable to much of the individualistic present-day art, that nothing resembles a masterpiece more than a daub, and nothing more resembles a daub than a masterpiece. Ryder had the instinct for design, the inexplicable touch of genius that puts his pictures in the masterpiece class.

CONCERTS IN THE MUSEUM. Through the generosity of a friend of the Museum, whose name is withheld at his request, two orchestral concerts will be given in the Fifth Avenue hall of the building on Saturday evenings, February 9 and 16, from eight to ten, by an orchestra of fifty-five performers conducted by David Mannes. These concerts are offered by the Museum primarily to soldiers and sailors who are stationed in and near New York, and their friends, but they will be open to the general public without charge. The music will be of the same character as that given at the Museum receptions, and the National Anthem will be played each evening at nine o'clock.

SATURDAY AFTERNOON LECTURES. The success of the course of Sunday afternoon class room lectures has led the Museum to arrange for a series of Saturday afternoon lectures, to be given on eight successive Saturday afternoons, beginning in February. Concerning this course of public free lectures further details may be obtained from the daily press. Among the speakers will be Kenyon Cox, Ralph Adams Cram, and A. Kingsley Porter; among the subjects, Auguste Rodin, Gothic Architecture, and the Cathedrals of Lombardy.